

## LISTENING

### PART 1

1. B
2. A
3. A
4. B
5. B
6. A

We're a **human-rights group** that helps people use video and technology to protect and defend their rights. And for the last five years, we've coordinated a global effort, "**Prepare, Don't Panic,**" *around these new ways to manipulate and synthesize reality, and on how to fortify the truth of critical frontline journalists and human-rights defenders (1).*

Now, one element in that is a **deepfakes rapid-response task force**, made up of *media-forensics experts and companies who donate their time and skills to debunk deepfakes and claims of deepfakes (2).*

The task force recently received three audio clips, from Sudan, West Africa, and India. People were claiming that the clips were *deepfaked, not real.*

In the **Sudan case**, *experts used a machine-learning algorithm trained on over a million examples of synthetic speech to prove, almost without a shadow of a doubt, that it was authentic (3).*

In the **West Africa case**, *they couldn't reach a definitive conclusion because of the challenges of analyzing audio from Twitter, and with background noise (4).*

The third clip was *leaked audio of a politician from India. Nilesh Christopher of "Rest of World" brought the case to the task force.* The experts *used almost an hour of samples to develop a personalized model of the politician's authentic voice.* Despite his *loud and fast claims that it was all falsified with AI, experts concluded that it at least was partially real, not AI (5).*

As you can see, *even experts cannot rapidly and conclusively separate true from false, and the ease of calling "that's deepfaked" on something real is increasing.* The *future is full of profound challenges, both in protecting the real and detecting the fake (6).*

## PART 2

7. developer
8. animation
9. book covers
10. user interfaces
11. Star City
12. narrative
13. difficulty level
14. dedication

### Script

**Paul:** Hi. My name's Paul Osborne. I work as a designer in the computer-game industry. Like a lot of my colleagues, I grew up playing video games; wasting money on arcades, playing the early game consoles. Computer games have always been a big part of my life.

Basically, lots of people are involved in the production of a game. As a designer, I'm largely concerned with the visual material that you see, so my background's artistic. People sometimes wrongly assume that I'm a developer [7] – that's the guy with a maths background who actually figures out how the game works. We work closely together, of course, also with the game's market researcher, who tells us what players are asking for.

So, how did I get into game designing? My degree was in art and design, and I did courses in painting and drawing as you'd expect, as well as one in computer graphics, which really did my imagination, and one in animation. That was the one which enabled me to build up the key conceptual and visual design skills that I use now. [8] But I wasn't afraid of technology, so my career could've gone in a number of directions.

My first job was as a graphic designer, doing book covers largely [9], though occasionally video game boxes or CD sleeves did come my way too. After a while, an opening came up in the company's games division for someone who had art and design sensibilities, along with some technical acumen, to work on things called user interfaces [10]. I saw that as the opportunity to move into designing software. It was interesting to put together visual design, ergonomics, psychology and technology. I had some great mentorship from the head of my section and really developed a passion for the work.

Basically, what you're responsible for as a designer is whether a game's fun or not. I've worked on a number of great games: Purple Moon was my first big challenge, and I had a key role on Defending Planet X. But the one I got most out of was Star City because I was working on defining the multi-player experience [11]. That's when two or more people play against each other. We wanted multi-players to play the game as if they were creating their own narrative [12], as compared to a single player when they're experiencing a story you've made up for them.

I love being able to come up with a cool idea and actually see it happen. The most challenging aspect of the game, however, is hitting the right level of difficulty [13].

You want the game to be hard enough to reward people who gain expertise, but not so hard that people become frustrated and stop playing.

So, what does it take to be a game designer? You need the creativity to have a vision – see what will make a game fun and create a great experience. You need the communication to articulate that vision to other people and get them to do what you think needs to be done. But above all, you need dedication to see your vision through – to work your way through the disappointments and failures [14]. When you're three months from shipping, working until two in the morning, that's what sees you through.

## READING

### Multiple Choice Questions

1. *B*

2. *C*

3. *B*

4. *C*

5. *B*

6. *B*

7. *C*

8. *C*

9. *B*

10. *B*

### True or False

1. *F*

2. *F*

3. *T*

4. *F*

5. *T*

6. *F*

7. *T*

8. *F*

9. *T*

10. *F*

## USE OF ENGLISH

1. F k
2. T
3. F p
4. F d
5. T
6. F m
7. F g
8. T
9. F b
10. F r

**Максимальное количество баллов: 16**

**Внимание! При оценке 0 по критерию "РКЗ" выставляется общая оценка 0**

Решение коммуникативной задачи (максимум 8 баллов)	ОРГАНИЗАЦИЯ ТЕКСТА (максимум 2 балла)	ЯЗЫКОВОЕ ОФОРМЛЕНИЕ ТЕКСТА (максимум 6 баллов)		
<p><b>8 баллов</b></p> <p>Коммуникативная задача полностью выполнена – дан совет выпускникам школы, как добиться успеха в жизни, по всем заданным параметрам.</p> <p>Объем работы либо соответствует заданному, либо отклоняется от заданного не более чем на 10% (в сторону увеличения – <b>не больше 220 слов</b><sup>1</sup>) или на 10 % в сторону уменьшения (<b>не меньше 162 слов</b>).</p>	<p><b>2 балла</b></p> <p>Текст правильно разделен на абзацы.</p> <p>Логика построения текста не нарушена.</p>	<p><b>Лексика (максимум 2 балла)</b></p>	<p><b>Грамматика (максимум 3 балла)</b></p>	<p><b>Орфография и пунктуация (максимум 1 балл)</b></p>
			<p><b>3 балла</b></p> <p>Участник демонстрирует грамотное и уместное употребление грамматических структур.</p> <p>В работе возможна 1 грамматическая ошибка.</p>	
		<p><b>2 балла</b></p> <p>Участник демонстрирует грамотное и уместное употребление лексики.</p> <p>В работе возможна 1 лексическая ошибка.</p>	<p><b>2 балла</b></p> <p>В работе имеются 2 – 3 грамматические ошибки.</p>	
<p><b>7 - 1 балл</b></p> <p>За каждый нераскрытый параметр снимается один балл</p> <p><b>Коммуникативная задача</b> выполнена частично – составленный текст не соответствует заданным параметрам: 1 – 7 аспектов не выполнены</p>	<p><b>1 балл</b></p> <p>Имеются отдельные нарушения логики или абзацного членения текста (1 нарушение).</p>	<p><b>1 балл</b></p> <p>В работе имеются 2 - 4 лексические ошибки.</p>	<p><b>1 балл</b></p> <p>В работе имеются 4-5 ошибок.</p>	<p><b>1 балл</b></p> <p>В работе имеются 1 - 2 орфографические и/или пунктуационные ошибки.</p>

<p><b>0 баллов</b></p> <p>Коммуникативная задача <b>не</b> выполнена. Содержание <b>не</b> отвечает заданным параметрам.</p> <p>Или объем менее 162 слов.</p>	<p><b>0 баллов</b></p> <p>Имеются 2 и более нарушения логики или абзацного членения текста.</p>	<p><b>0 баллов</b></p> <p>В работе имеются многочисленные ошибки в употреблении лексики (5 и более).</p>	<p><b>0 баллов</b></p> <p>В тексте присутствуют многочисленные грамматические ошибки, затрудняющие его понимание (6 и более).</p>	<p><b>0 баллов</b></p> <p>В тексте присутствуют 3 и более орфографические и/или пунктуационные ошибки, затрудняющие понимание.</p>
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<sup>1</sup> Если работа состоит из 221 или более слов, проверке подлежат первые 200 слов.